

'COMIN' THRU!' DRIVE WINNERS ANNOUNCED!

CONVENTION
NUMBER

Publix



Opinion

- The Official Voice of Publix

CONVENTION
NUMBER

Vol. II

Publix Theatres Corporation, Paramount Building, New York, Week of September 29, 1928.

No. 35

PUBLIX LEADERS IN CONVENTION

FUTURE POLICIES OUTLINED TO DISTRICT AND DIVISION LEADERS AT N. Y. CONFERENCE

Three days of intensive meetings between district and division managers and bookers, with the home office executive cabinet in New York last week resulted in a vivid outline of what is going to happen in Publix starting immediately, and adopted as permanent policy.

The outstanding thought of the convention was based on the fact that at no time in the history of the industry have theatres been faced with such an abundance of sure-fire box office attractions as are now lined up for Publix theatres. Amplifying that thought was the logical conclusion that while this happy condition is present, lowest operating costs should be firmly established, so that a "cushion" or bulwark may be had for future eventualities should the supply cease or diminish.

(Continued on Page 2)

SEVEN WEEKS FOR CHICAGO UNITS

New routing of the Oriental stage units, now in effect, brings the shows to Publix-B & K's new Paradise in Chicago as the second stand. They continue to the Harding, Norshore, and Tower, in Chicago. From there the shows go to Detroit, followed by an open week, then St. Louis.

Indianapolis, formerly between these two cities, has been taken out of the route.

PUBLIX NOW PUBLISHES SONGS

A new music publishing organization has been formed to be known as the Famous Music Company with general offices at 62 West 45th St., New York City. Ownership of this company is controlled fifty percent each by Paramount and by the long established music firm of Harms, Inc. I. M. Halperin, formerly of the Publix management department, is in charge of the new endeavor.

The Famous Music Company will specialize entirely in publishing and marketing in a showmanlike manner the theme songs which are written from time to time by members of the Paramount-Publix Music department, not only for synchronized Paramount Pictures, but for Publix unit shows and for synchronized pictures of other producers. Every synchronized Paramount Picture will have one of these theme songs published by the new company, and these will be heavily exploited and "plugged," as they say in the music business, well in advance of the playdates in all cities of consequence. In the smaller towns it will be left to the local dealers to introduce the numbers and create a demand.

The new firm will make its first bow with the publication of the theme song for "Varsity" entitled "I'll Cling to You." As new numbers are written and prepared for the market they will be announced in these columns, so that you in turn can advise your exhibitors and do all in your power to effect local tieups and otherwise assist the infant organization to grow to manly proportions.

200 NAMES ADDED TO LIST FOR FUTURE PROMOTIONS AS RESULT OF 90-DAYS HI-PRESSURE WORK

Prize awards for the recently completed "We're Comin' Thru" Campaign for bigger grosses and lower operating costs, as conducted in Publix theatres, were announced last week by Sam Dembow, Jr., Executive Vice President. The announcement was made at the conclusion of the convention of District and Division Managers and Bookers, held in conjunction with the Home Office Executive Cabinet in New York Monday, Tuesday and Wednesday, of last week.

On page 2 will be found the names of the prize-winners and the organizations they lead.

HOW MUCH DO YOU KNOW!

In the next issue of PUBLIX OPINION, a list of 100 questions any showman should be able to answer, will be printed. They're taken from the examination papers of the Publix School For Managers.

Try 'em On Yourself, First, and then try 'em on Your Staff. The Answers Will be in the issue following.

The campaign covered a ninety day period, and started last April.

Full of Thrills

It was replete with incidents of amazing resourcefulness on the part of theatre managers and their staffs, and the results far surpassed on a national scale, even the most optimistic expectations of David J. Chatkin, who headed the executive committee that guided it.

Only 194 theatres, representing those owned 100% by Pub-

(Continued on Page 2)

DIVISION AND DISTRICT MANAGERS AND BOOKERS MEET IN NEW YORK



You can have
a copy of this
photo free
with the com-
pliments of
Publix Opin-
ion if you
write to Lou
Nathan, Staff
Photographer.

1. J. J. McGuinness—Vaudeville Booker, New England Division. 2. Leon D. Netter—Booker and Buyer, New England Division. 3. George Walsh—N. Y. State District Manager. 4. J. J. Fitzgibbons—Division Manager, New York & New England Division. 5. Tracey Barham—Booker, Florida District. 6. Harry Marx—Executive Representative. 7. D. J. Chatkin—Director, Theatre management. 8. Sam Dembow, Jr.—Vice-President. 9. Sam Katz—President. 10. Morris Katz—Balaban & Katz. 11. Wm. Saal—Chief Booker and Buyer. 12. Joseph J. Deitch, Asst. to Wm. Saal. 13. Barry Burke—Colorado District Manager. 14. Blanche Bray Boyle—Booker, New York and Colorado Districts. 15. C. B. Stiff—District Manager, Texas-Central District. 16. Harry David—District Manager, Publix-Blank Circuit. 17. Harry Hardy—District Manager, Carolina District. 18. T. C. Young—Director of Real Estate Department. 19. A. J. Moreau—District Manager, New England. 20. Benj. H. Serkowich—Editor, "Publix Opinion." 21. E. A. Cuddy—District Manager, New England. 22. Jesse L. Clark—District Manager, Florida District. 23. Phil Seletsky—Booker, New England Division. 24. E. A. Zorn—District Manager, New England. 25. L. L. Edwards—Advertising & Publicity Department. 26. J. J. Friedl—District Manager, Texas-Deluxe District. 27. Eugene J. Zukor—Asst. Treasurer, Paramount Famous Lasky Corp. 28. J. H. Elder—Manager, Dallas Warehouse. 29. E. R. Rogers—Tivoli Theatre, Chattanooga, Tenn. 30. Frank Dowler, Jr.—Division Manager, Southeastern Division. 31. W. C. Patterson—District Manager, Atlanta District. 32. M. S. Hill—District Manager, Georgia District. 33. C. L. Oswald—Booker, Carolina District. 34. Burt Kelly—Booking Dept. 35. Louis Notarius—Booking Dept. 36. L. E. Schneider—Division Manager, Central Division. 37. Chas. E. Sasseen—District Manager, Oklahoma-Arkansas District. 38. Harry Sachs—Booker, Texas District. 39. N. W. Finston—General Music Director. 40. R. M. Sternburg—District Manager, New England. 41. Chester L. Stoddard—Personnel Dept. 42. Austin C. Keough—Legal Advisor. 43. L. J. Ludwig—Accounting Department. 44. Harry Rubin—Chief Projectionist, Maintenance Dept. 45. Milton H. Feld—Division Manager, Southern Deluxe Division. 46. M. J. Mullin—Director Maintenance Department. 47. J. J. Fitzgerald—Manager, Boston Warehouse. 48. Boris Morros, Director of Music Department. 49. Nicholas G. Weiss—Dept. of Co-ordination. 50. A. M. Botsford—Director of Publicity and Advertising. 51. W. E. Drumbar—District Manager, Tennessee District. 52. A. M. Holtz—Manager, Atlanta Warehouse. 53. Joe Walsh—Theatre Management Dept. 54. A. C. Cowles—Booker, Georgia-Tennessee Districts. 55. John F. Barry—Director, Managers' Training School. 56. John F. Sullivan—Department of Special Relations. 57. Walter B. Lloyd—District Manager, Indiana District. 58. Max Friedman—Booker, Publix-Blank District.

PUBLIX LEADERS MEET

(Continued from Page 1)

Mr. Katz Speaks

Mr. Katz made two of the longest talks of his career at two of the meetings. They lasted less than an hour each. But they were vivid, and to the point, and

YOU'LL BE TOLD!

On account of the intimate business nature of the talks, Publix Opinion is not printing them. However, the messages given by Mr. Katz and Mr. Dembow, Mr. Chatkin, as well as those from Messrs. Finston and Boris Morros; Austin Keogh, of the legal department, Mr. Botsford, and others, will be imparted verbally to the field by those privileged to listen to them as made.

conspicuous by the fact that without wasting words, the entire Publix situation was fine-tooth-combed for possible trouble spots during the present rapidly changing character of the industry.

Sam Dembow, Jr., Executive Vice President also made a short address, after which the convention resolved itself into sectional meetings with heads of the legal, insurance, stage-booking, film-booking, production, advertising, and music departments. At these meetings, decisions were made for additional budget-cutting, for divisional promotions and rewards, and for personnel changes. Also bookings were closely scrutinized to be sure that advantage could be taken of every possible situation.

Back to Work

At the conclusion of the meetings, the district and division leaders hurried back to their field-headquarters, to get into work the plans adopted.

During the convention, announcement of "We're Coming Thru" drive awards was made. This will be found elsewhere in this issue.

Mr. Katz made his first address Monday noon. Seated in a chair in one of the projection-rooms, with the sixty-odd leaders of Publix facing him, the scene made anything but the dramatic picture that it became as soon as he commenced to unfold his message.

Without attempting oratory, he etched a picture of Publix as it is today—and as it will be in the future.

WE'RE COMIN' THRU AWARDS

TOTAL AWARD \$4,925

FINAL STANDING

DISTRICT MANAGERS AWARDS—(2 AWARDS)

| | | | |
|------------------|-------------|-----------|-----------|
| Texas District | C. B. Stiff | 1st Award | \$200 |
| Florida District | J. L. Clark | 2nd Award | 200 \$400 |

DISTRICT BOOKERS AWARDS—(1 AWARD)

| | | | |
|----------------|-----------|-----------|-------------|
| Texas District | J. Deitch | 1st Award | \$125 \$125 |
|----------------|-----------|-----------|-------------|

MESSRS. CHATKIN & FELD—DE LUXE DIVISION

| | | | |
|---------------------|---------------------------|-----------|-----------|
| Denver-Denver | A. W. Baker | 1st Award | \$300 |
| Metropolitan Boston | J. C. McCurdy | 2nd Award | 150 |
| Alabama-Birmingham | Greater Improvement Award | | 100 \$550 |

MR. SCHNEIDER'S DIVISION

SECOND CLASSIFICATION

| | | | | |
|----------|-------------|---------------|---------------------|----------|
| Kirby | Houston | E. E. Cullins | 1st Award | \$225 |
| Queen | Galveston | L. S. Sowar | 2nd Award | 150 |
| Palace | Ft. Worth | H. J. Gould | 3rd Award | 100 |
| Princess | San Antonio | S. R. Abrams | 4th Award | 75 |
| Melba | Dallas | J. C. Cherry | 1st Greater Improv. | 100 |
| Rialto | Denver | Roy Slentz | 2nd Greater Improv. | 50 \$700 |

THIRD CLASSIFICATION

| | | | | |
|----------|------------------|----------------|---------------------|----------|
| Sterling | Greeley | C. T. Perrin | 1st Award | \$150 |
| Queen | Austin | H. C. Farley | 2nd Award | 100 |
| New | Ft. Smith | E. R. Rogers | 3rd Award | 100 |
| Colorado | Pueblo | C. Clare Woods | 4th Award | 50 |
| Rialto | Chickasha | C. Tunstill | 5th Award | 50 |
| Queen | Colorado Springs | John P. Reed | 6th Award | 50 |
| Empire | Houston | Manson Floyd | 1st Greater Improv. | 75 |
| | San Antonio | J. S. McSween | 2nd Greater Improv. | 50 \$600 |

MR. DOWLERS'S DIVISION

SECOND CLASSIFICATION

| | | | | |
|----------|--------------|-------------------|---------------------|----------|
| Victory | Tampa | Geo. B. Peck | 1st Award | \$225 |
| Empire | Montgomery | H. C. Farley | 2nd Award | 150 |
| Tivoli | Chattanooga | E. R. Rogers | 3rd Award | 100 |
| Florida | Jacksonville | Guy A. Kenimer | 4th Award | 75 |
| Strand | Birmingham | Bolivar Hyde, Jr. | 1st Greater Improv. | 100 |
| Imperial | Charlotte | John McKennon | 2nd Greater Improv. | 50 \$700 |

THIRD CLASSIFICATION

| | | | | |
|-----------|--------------|------------------|---------------------|----------|
| Alhambra | Charlotte | James Cartledge | 1st Award | \$150 |
| Noble | Anniston | T. Y. Walker | 2nd Award | 100 |
| Rosetta | Little River | N. L. Tower | 3rd Award | 75 |
| Criterion | Johnson City | George K. Keyes | 4th Award | 50 |
| Lyric | Jackson | Emil Brunsticker | 5th Award | 50 |
| Riverside | Jacksonville | John T. Thomas | 6th Award | 50 |
| Imperial | Columbia | T. H. Holliday | 1st Greater Improv. | 75 |
| Marlowe | Jackson | T. L. Cartwright | 2nd Greater Improv. | 50 \$600 |

MR. FITZGIBBON'S DIVISION

SECOND CLASSIFICATION

| | | | | |
|-----------|--------------|----------------|---------------------|----------|
| Bijou | Bangor | C. J. Russell | 1st Award | \$225 |
| Strand | Yonkers | Geo. Walsh | 2nd Award | 150 |
| Academy | Newburgh | Geo. Cruzen | 3rd Award | 100 |
| Brockton | Brockton | J. S. Cahill | 4th Award | 75 |
| Stratford | Poughkeepsie | J. Hartung | 1st Greater Improv. | 100 |
| Fenway | Boston | Harry Browning | 2nd Greater Improv. | 50 \$700 |

THIRD CLASSIFICATION

| | | | | |
|-------------|--------------|----------------|---------------------|----------|
| Strand | Pawtucket | C. F. Millet | 1st Award | \$150 |
| Grand | Rutland | A. Hayward | 2nd Award | 100 |
| City | Waterville | H. F. Mulqueen | 3rd Award | 75 |
| Park | Barre | T. P. Peaks | 4th Award | 50 |
| Opera House | Bangor | A. E. Fowler | 5th Award | 50 |
| Park | Rockland | C. M. Benson | 6th Award | 50 |
| Opera House | Bath | Wm. Powell | 1st Greater Improv. | 75 |
| Temple | Houlton, Me. | H. F. Keyes | 2nd Greater Improv. | 50 \$600 |

NEW DAYS FOR THE FILM WORLD

BY ALBERT DEANE
Foreign Department

A new world we live in, yes—newer and bigger pictures, the era of sound, unhappy endings popular, themes that would have been taboo a few years ago now reigning sensations. Colossal theatres where barns once stood—opera stars appearing in conjunction with pictures—eighty-piece orchestras—organs as big as skyscrapers. All of these great advancements. But human nature remains the same—people still buy on faith and on the judgment of their own minds they still want to know in advance the quality of the picture on which they plan to spend their money—still look for some positive and unmistakable guide. The *Paramount Trade Mark* has guided them through many years—it has not changed—nor has the significance of the quality of the pictures it represents. Almost twenty million dollars have been expended in keeping this symbol of faith before the picturegoers of the world. The world has gone forward—pictures have improved boundlessly in quality—newer picture types have come into being—we have dialogue, synchronized scores and sound effects—but the *Paramount Trade Mark* has not changed—it has not needed to—any more than human nature has needed to change in wanting the best in motion pictures—and in wanting to be able to identify that best swiftly and unerringly.

Remember these things always—and remember always just how precious to the entire world-wide *Paramount* organization the *Paramount Trade Mark* is.

BUT THIS REMAINS UNCHANGED



"DOCKS OF N. Y." BREAKS ALL RECORDS

• \$35,116 IN TWO DAYS! That is the all-time week end record that "The Docks of New York" hung up at the Paramount Theatre, New York, last Saturday and Sunday. Chalk this astounding accomplishment up against a silent picture too, on a street that is offering all sorts of sound picture opposition! When "Warming Up" did \$31,000 in two days, we all thought that was marvelous. Just think of topping that by over \$4000! Here indeed is something to shout from the rooftops. "The Docks of New York" should do proportionately as well everywhere—another one to set "the whole country talking"!

Ben Black Takes Up Ash's Baton in N. Y.

Eddie Peabody is booked in New York as m. c. at the Paramount to remain several weeks.

While in New York, Peabody will make records and possibly do some talking shorts.

Ben Black will return to the Paramount, New York, as m. c. when Paul Ash departs for Chicago at the end of the current week.

"COMIN' THRU" WINNERS NAMED

(Continued from Page 1)

lix, competed. Partnership theatres competed only where the heads accepted the invitation to participate.

Out of 194 competing theatres forty-eight cash prizes were awarded.

Aside from this, however, nearly 200 names are listed in the files of Mr. Sam Katz, president of Publix theatres, as Publix employees whose fine co-operation and intelligent effort marks them as timber for future advancement.

Biggest List

"This is the biggest list of names ever presented in any organization, for consideration as opportunity develops in the future, for reward and advancement," Mr. Chatkin told Mr. Katz and Mr. Dembow. The list was culled from nearly 450 names submitted by division and district managers, from reports made by theatre managers throughout the circuit.

"I am supremely happy over this list," Mr. Katz declared. "These men have proved themselves, and as the expansion of Publix makes it possible, they will be given every encouragement to continue to exercise their energy and imagination."

Mr. Katz found considerable pleasure in the "greatest improvement" awards. These prizes developed the hottest fights. In no case was a prize awarded for improvement that did not show a tremendous change between the period of the start of the drive and its conclusion.

Another thing proudly pointed out by Mr. Katz is that several of the prize winners are theatre managers who have received prizes in previous drives.

"I want to thank every employee of Publix who participated in the "Coming Thru Drive," Mr. Katz said. "The results were fine, and the spirit displayed is the sort that proves to me that we're on the right track in our plans for the development of Publix."

FREE AIRPLANE IN FT. WORTH

R. E. Armstrong, Publicity Manager at the Worth Theatre, Fort Worth, Texas, made a hook-up on "Lilac Time."

He cultivated the friendship of the Vice-President and General Manager of the Texas Air Transport Company, controlling local Air Mail service, and induced him to turn over a plane for the use of the theatre. The Air Mail company permitted the artist to paint on the lower side of the wings, in outstanding color, "Lilac Time." The plane then made a two hundred and fifty (250) mile trip to all surrounding towns dropping heralds, and passes, with the compliments of a daily newspaper. The passes and heralds were not found, but the newspaper space was.

For this service the Worth ran a one minute trailer in one of our Fort Worth theatres, the Air Company standing all the expense for the newsreel-shot.

DO YOU WANT A FREE FULL-PAGE NEWSPAPER STORY WITH ART FROM YOUR LOCAL NEWSPAPERS? JUST FOLLOW UP ON THIS, TODAY!!



Write to Charles E. McCarthy, Director of Publicity for Paramount Pictures, 12th Floor Paramount Bldg., New York, and he'll send you a story about "How 'talkies' are made," with a set of photos like these, and a descriptive out-line under each photo. Localize the story by tying it up to your theatre, and you've got a big news-feature story that the readers of every newspaper in the world are crying for.

Editors are trying to BUY stories and pictures like this. If you give it to them exclusively in their town, they'll kiss you!

WRITE FOR YOUR STORY AND PICTURES today. Order

the pictures by number, as noted on each photo shown here. Make your letter to Mr. McCarthy EXPLICIT so he'll know EXACTLY what you want.

DON'T order them from

Publix Opinion.

However, if PUBLIX OPINION gets enough requests within the next two weeks for MATS of the cut-layout here, mats will be made from it, and (Continued on Page 4)

FOLLOW UP ON THIS FOR FREE PAGE

(Continued from Page 3)

will be sent you.

The following are the cut-lines that go with these pictures.

PGP—10370—A CORNER OF THE AMPLIFYING ROOM. Accurate measurements of electrical energy are essential for perfect results in pictures with spoken dialogue. Above is shown a corner of the room containing the amplification equipment on the sound-proof stage where Roy J. Pomeroy, director of sound effects at the Paramount studio in Hollywood, synchronizes words with pictorial action.

PGP—10374—BRINGING HOLLYWOOD'S VOICE TO THE WORLD. Huge loud-speakers behind the screen create the impression that the images seen thereon are actually speaking. The screen and loud-speakers shown here are in use at the Paramount studios in Hollywood, where sound-synchronization is done by Roy J. Pomeroy, director of sound effects.

PGP—10377—ADJUSTING THE MICROPHONE AND LIGHTS. Because of the extreme sensitivity of the microphone used in voice recordings at the Paramount studios in Hollywood, it is necessary to use incandescent lamps for lighting the "set" and players. Ordinary arc and mercury lights emit a slight spluttering that would sound like the crash of thunder when heard on the screen.

PGP—10376—WHAT THE "SOUND" CAMERAMAN SEES. This remarkable view, taken from the inside of one of the soundproof camera "tanks" used at the Paramount studios in Hollywood, reveals the manner in which spoken dialogue scenes in a motion picture are filmed. Heavy plate glass keeps the sound of the camera away from the microphone suspended over Richard Arlen's head, and at the same time permits the camera lens to photograph the actor's features as he speaks his lines.

PGP—10369—THE MODERN SWORD OF DAMOCLES that hangs over the heads of some of Hollywood's film folk. Mary Brian, however, regards the microphone as one of her best allies, for it proved that she has a remarkably fine voice for dialogue when it recorded her lines in Paramount's "Varsity," starring Charles Rogers.

PGP—10378—"SHOOTING" A SOUND PICTURE. The scenes you see and hear in spoken dialogue films were made with the camera enclosed in a sound-proof "tank," which keeps the clicking of the mechanism out of the sensitive microphones used in voice recordings. Farciot Edouart, chief cameraman for Roy J. Pomeroy, director of sound effects at the Paramount studios in Hollywood, is shown here filming a scene. The headphones permit him to hear everything that is said on the stage outside.

PGP—10375—THE "VOICE" OF THE SILVERSCREEN. Giant loud-speakers behind the theatre screen carry the voices of the players to the audience. The two shown here are in use at the Paramount studios in Hollywood on the stage where Roy J. Pomeroy, director of sound effects, synchronizes dialogue with action in the film.

PGP—10371—WHERE WHISPERS BECOME GARGANTUAN. The powerful amplifying apparatus used on the sound-proof stages at the Paramount studio in Hollywood for synchronizing spoken dialogue with motion pictures is capable of

THIS SHOWMANSHIP OF EXCEPTIONAL MERIT!

Florida Theatre goers will never forget these institutional facts.

"On Wednesday storm warnings went out for this section and we were expecting some sort of a hurricane. Business fell off badly. People were somewhat excited and apparently afraid to leave their homes.

"They perhaps did not realize that in case of a bad storm they would be safer in the Florida than they would be at home. So in the Thursday and Friday papers we advised them of that fact, through a story, and a display, which I am enclosing," says a report to the Home Office.

"The rain continued through these days, almost as hard as Wednesday, and storm warnings were still up. At the present moment, the press reports two storms southeast of us. Business for Thursday and Friday was better than the average Thursday and Friday.

Some of the increase is doubtless due to the fact that we are showing "Forgotten Faces" and some to the fact that the principal danger is over. But we thought it well, and profitable, to get the facts over.

"The display ad was used instead of one of the institutional ads we are now using.

*He Learned About Hurricanes
In Miami, in September, 1926*

"The storm warnings of Wednesday recurred the hurricanes of Wednesday, said Roy L. Smart, manager of the Florida Theatre. "The Florida was in Miami during that disastrous period. The storm was among those who, hearing that the storm was coming, didn't know exactly what to do about it. However, we learned that quite a number of precautions that we took in such instances that when the hurricane was reported to be approaching Miami, we felt we knew some of the things that ought to be done. "Awnings were perhaps the greatest damage to windows and let wind and water in. It took the roof out with it. Awning, lights, and fire trouble. Wind and rain breaks up all windows, and some doors especially those of the French type. "When the second storm was predicted, most everybody began to think of where they would stay, especially those who lived in light frame houses. The general opinion was that the safest place would be in the strongest building, one of steel and concrete construction. Many people flocked into such buildings. The Olympia, as little as any building in the storm area, was damaged, perhaps as little as

making a fly's footfalls sound like the crash of thunder. This tremendous amplification factor, however, is not for noise-making purposes, but to give a perfect and life-like reproduction to the human voice when heard on the screen.

PGP—10373—THE "MONITOR" MAN SEES AND HEARS EVERYTHING that goes on during the filming of a scene in a sound picture. By means of an elaborate communicating system, he is able to keep in constant touch with the "mixing" panel, amplification and recording rooms. At the Paramount studio in Hollywood, synchronization of sound films is done by Roy J. Pomeroy, director of sound effects, and his technical aide, shown above, is Albert W. DeSart.

PGP—10372—THE "TRAFFIC COP" OF THE SOUND STAGE. As the engineer in charge of the monitor desk on the stage where synchronized pictures are made at the Paramount studios in Hollywood, Albert W. DeSart is in constant communication with all other phases of the recording process, under the guidance of Roy J. Pomeroy, director of sound effects.

A. J. BALABAN ON INSPECTION TOUR

A. J. Balaban is leaving Chicago headquarters this week for a tour of the eastern Publix houses to look over the stage units



If It Storms!

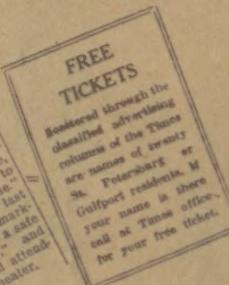
The "Pearl of Pinellas" is blest in that the tread of the tropical hurricane does not invade its sunny shores.

But should it come—where would you seek the safest refuge?

At the Florida you need not fear the severest storm.

Steel-ribbed, bedded in solid concrete, it would safely shelter 2,500 people.

And there, too, you could avoid the gloom of bad weather and laugh at the wind while superb entertainment keeps you happy!



ing—they cost us nothing and are used in connection with a classified tie-up—and the reader, of course, was gratis. We tied in the 1926 storm in Miami merely to get a greater news value and a correspondingly better display of the story.

"You might be interested to know that we had a number of patrons comment on the subject of the story and ad, agreeing that the Florida would offer a haven in time of emergency."

A Bank's View

What the country's largest bank—National City (New York)—thinks of business is indicated by the following excerpts from its September bulletin:

"The past summer has given convincing evidence of business recovery and few persons now have any doubts about business being good this fall. One industry after another has been falling in line with the better trend, so that

while some unsatisfactory spots can still be found, general business is unquestionably getting back rapidly to a normal footing. Again the country's recuperative powers have been underestimated, and revival has come more swiftly and vigorously than even the optimistic had anticipated. Incidentally, another demonstration has been furnished of the fallacy that presidential years are necessarily bad years for business."—Film Daily.

For the best and most up-to-the-minute text-book knowledge on YOUR business

READ THE TRADE PAPERS!

Read them carefully.

Arrange to have them initialed and passed from hand to hand in your theatre. Encourage everyone under your supervision to read them regularly.

PUBLIX OPINION is your Organization publication—but the trade papers cover the entire industry!

Here's Dope On Your New Soundies

BEGGARS OF LIFE

Wallace Beery singing "I Wonder Where She Sits at Night" Railroad train sound effects are a marvel of realism. Inciting a wreck. Symphonic score by a large orchestra. This is by means the best synchronized subject we have seen to date.

THE WEDDING MARCH

Marvelous score by J. C. Zamnik, composer of WINGS score. Theme love song. Singing of choruses in Cathedral of St. Stephen scenes. Tolling of wedding bells. Shouts of the moe Viennese waltzes.

VARSITY

Four talking sequences. Char Rogers, Mary Brian, Chem Conklin and Phillips Holmes dialogue in important scenes. Brilliant music score, including Princeton University's famous songs. Princeton cheers by students in the grandstand. Pin shots. Carnival effects. Tolling the bell in historic Nassau Hall Tower.

MORAN OF THE MARINES

Music score and atmospheric sound effects. Bugle calls. Military music. Dance tunes.

THE WOMAN FROM MOSCOW

Music score and atmospheric sound effects.

MANHATTAN COCKTAIL

Songs by Nancy Carroll, musical comedy star. Brilliant music score. All the excitement in sight and sound, of being on stage during first night of New York revue.

SINS OF THE FATHERS

Music Score and sound effects.

THE CARNATION KID

Spoken dialogue by Douglas MacLean and others playing lead Music score and sound effects.

THE SHOPWORN ANGEL

Spoken dialogue, music score and sound effects.

WINGS

The first sound picture ever made—and still the first. Whirr the planes, deadly rat-tat-tat machine gun fire. Explosions bombs. Wonderful theme score. Mighty symphonic score.

THE CANARY MURDER CASE

Talking. Including the wonderful voice of William Powell. Music score and sound effects. Fatal scream of the murdered cher girl beauty.

INTERFERENCE

100% TALKING PICTURE. Spoken dialogue by all characters throughout the entire production.

THE WOLF OF WALL STREET

Spoken dialogue, music score and sound effects.

Joe Santley Producing

Joseph Santley producer of units for Publix becomes a lead producer. Santley has two shorted, the first to be "The Idol" and the second "Nigger Rich."

PAGE ONE PUBLICITY THAT REGISTERS FOR BOX OFFICE AND CIRCUIT!

Does your band leader or organist "mean anything" at the box office? Promote a few stunts like this with your newspapers, and then see the difference! Archie Baley is a crack-news paperman and advertising manager of the Omaha-Riviera. He has made a box office deity out of his band leader! You can, too, with ideas like this! Just sell 'em as "good fellows" and it works! A "Hit" band-leader is always in front of a "Hot" Press agent. Publix has no "hit" personalities who are so, sans selling effort.

WEATHER FORECAST.

For Omaha and Vicinity—Partly cloudy and somewhat warmer tonight and Wednesday.

THE OMAHA BEE-NEWS

Only Omaha Newspaper Carrying International News
EVENING
Universal Service—Full Associated Press Dispatches

EVENING HOME EDITION

TWO CENTS To Omaha and 15-mile limit.
Five cents elsewhere.

VOL. 58—NO. 67.

OMAHA, TUESDAY, SEPTEMBER 4, 1928.—TWENTY PAGES

WADING POOL

Work Is Under Way
Since Paul Spor

STARTED

Operations at Scene
of Future Frolics

FOR KIDDIES



The wading pool is started! Paul Spor wasn't going to leave Omaha without seeing the first spadeful of earth turned at the Child Saving Institute, where a wading pool is to be built for the youngsters with money raised through

The Omaha Bee-News and the Riviera theater. So, during his last day as master of ceremonies at the Riviera, Spor went out himself and dug up the first bit of earth. The picture at the left shows Spor with the spade, a group of

the Institute kiddies and George Petros, who has been active in getting money for the fund and who will help "carry on" now. The center scene shows Mrs. A. A. McGraw, superintendent of the Child Saving Institute, and other of

her youngsters. And the young man at the right is Lou Forbes, new Riviera personality leader, who has assumed Spor's responsibility both on the stage and with regard to the wading pool fund, which he has pledged himself to see through to the finish.



Modesty Almost Cost Bresendine His Glory

Archie Baley, Advertising and Publicity Manager of the Publix-Blank "Riviera" theatre in Omaha writes to "Publix Opinion," threatening to cancel his subscription, unless due credit is given to Ed. J. Bresendine, Assistant House Manager, for the ice-cream tieup described at length in the last issue. Mr. Baley says the plan was worked out entirely by Mr. Bresendine, and that he and House Manager Harry Watts helped a bit with advice and planning assistance, the glory goes to the man who didn't get it. The Editor humbly apologizes, but gently calls attention to the fact that while he has been vehemently called everything else but, he's never won any medals for being a mind reader—and the original information received failed to indicate other than that Mr. Bresendine was reporting the work of Baley and Watts. Therefore, we're glad credit is now being given where due, to all hands!

Incidentally, attention is again called to the fact that the ice-cream company's figures on comparative business before and after taking the Riviera Theatre, Brick, are confidential. The stunt is carrying on in fine shape without further effort on the part of the theatre—and is so effective that competitive ice-cream companies have started to copy the idea.

STICKELMAIER PROMOTED
Henry Stickelmaier, Great States Theatre representative at Peoria, Ill., has been appointed general district manager of Southern Illinois.

"FORGOTTEN FACES" IDEA!

Window tieup with photographer and newspaper identifying old photos for Ticket Prizes proved effective.



T. Y. Walker, of the "Noble" Theatre in Anniston, Ala., started a window display contest on "Forgotten Faces," the Paramount money-getter, which can be adapted in several ways by using old photos of local citizens. They can even get the photos out of their files. Then you can offer prizes of tickets to see "Forgotten Faces" for the best complete list of photos identified.

New Plays and Books Glorify Scribes

Publix showmen will be interested to know that the two newspaper plays, "The Front Page," by Ben Hecht and Charley MacArthur, and "Gentlemen of the Press," written by five New York newspapermen who cut cards and awarded its authorship to Ward Morehouse, are the outstanding Broadway legitimate sell-outs.

Your newspaper friends will be glad to hear it, as it glorifies their craft. It means that the next cycle of stage and movie stories will doubtless be about the fourth estate, which ought to build a lot of prestige for the newspaper game, as well as the theatre industry that projects it.

Another interesting fact to note is that two of the big hit books, "Applause," dedicated to Sime Silverman, editor of "Variety," and "Ballyhoo," dedicated to Jack Barry, director of Publix School for Managers, are rated as best sellers. Beth Brown wrote both.

ASKS PUBLIC TO "CRITIC" HIS SHOW

To stimulate interest in the first talking picture to reach Knoxville, Manager Chas. H. Amos through the News-Sentinel offered prizes for the best review of "The Lion and the Mouse" playing at the Publix Riviera Theatre, Knoxville, Tenn.

Grocery Chain Tie Up Got Crowds

Manager H. C. Farley tied up with the Piggly Wiggly grocery stores in a stunt that gave widespread publicity to the appearance of Gene Dennis, the Kansas Wonder Girl, at the Publix Empire Theatre, Montgomery, Ala. "That's My Daddy" was the feature film attraction in conjunction with Miss Dennis' appearance.

The Piggly Wiggly stores printed and distributed 6000 circulars advertising some of their commodities with a headline at the top reading, "Free 150 Tickets to the Empire—Let Piggly Wiggly solve your grocery problems—Let Gene Dennis at the Empire three days next week solve other problems."

The circulars also listed a number and further explanation told about the possibilities of winning a free admission, "150 numbers, selected at random are posted in every Piggly Wiggly store in Montgomery; also in the lobby of the Empire Theatre. Beginning August 30th, for three days. This circular and all others have a number at the top. Tear the top of this circular off, take it to the nearest Piggly Wiggly store, or to the Empire Theatre. If the number on the circular is the same as any of the 150 numbers posted, you will be admitted to the Empire free of charge. Any show for three days starting Thursday, August 30th."

About 65 of the lucky numbers were brought in.

The stunt proved to be an excellent advertising medium for both the stores and the theatre; especially the theatre as no expense whatever was involved.

WM. T. POWERS PASSES ON ALL CONTRACTS

William T. Powers, associate attorney in the legal department of Paramount-Publix, has been appointed to take charge of all art-



WM. T. POWERS.

Associate-Counsel, Paramount-Publix, in charge of all contract matters for artists and organization personnel.

ist-contract matters in connection with Publix and Paramount activities in New York.

At the present time, due to the newly acquired interest in sound-pictures, Mr. Powers is one of the busiest executives in the organization. His duties include counsel on other matters as well, but artist-contracts are receiving such a great part of his time that it was found necessary to open another office within the Home Office music department for closer contact.

SONG PLUGS "BEGGARS OF LIFE"

With its front cover bearing a striking portrait of Wallace Beery in "Beggars of Life," the theme song of this Paramount Picture with the same title has been published by American Composers, Inc., with Waterson, Berlin & Snyder, Strand Theatre Building, New York City, as selling agents. The words were written by J. Keirn Brennan and the music by Karl Hajos of the Paramount Publix Music Department.

The following material is available to dealers and exhibitors in addition to the regular sale copies:

- Dance orchestrations
- Concert arrangements
- Window streamers
- Illustrated slides
- Title pages for display

In addition to theatres and dealers many orchestras, radio stations and singers would be glad to use this number in order to cooperate with the theatres playing "Beggars of Life" and any of the above material may be obtained from Waterson, Berlin and Snyder in New York or at any of their branch offices located in Chicago, Boston, Philadelphia, Niagara Falls, Detroit, Buffalo, Pittsburgh, Cincinnati and Los Angeles.

FILE THIS! IT WILL HELP PLAN PROGRAMS!

Watch Publix Opinion for this service in every issue! Watch the trade papers for it, too!

Below is a list of subjects together with footage and running time which were shown in our Reviewing Rooms during the week ending Saturday, September 15th.

| Number | Title | Footage | Running Time | Make |
|---------|---------------------------------------|---------|-----------------|-----------|
| 2132 | Hoot Gibson Trio (Synch.) | 669 | 7 min. 30 sec. | Vitaphone |
| | Bonelli & Heeler—Fox (Synch.) | 710 | 7 min. 50 sec. | Movietone |
| 41 | News—Fox (Synch.) | 990 | 11 min. | Movietone |
| 2115 | Duncan, Herring and Telli (Synch.) | 700 | 7 min. 45 sec. | Vitaphone |
| 2120 | Cruse Bros. (Synch.) | 525 | 5 min. 48 sec. | Vitaphone |
| 2259 | The Lemon (Synch.) | 1025 | 11 min. 24 sec. | Vitaphone |
| 2270 | Frank Richardson (Synch.) | 710 | 7 min. 50 sec. | Vitaphone |
| 2278 | Montague Love (Synch.) | 835 | 9 min. 15 sec. | Vitaphone |
| 2266 | Gene Morgans Orchestra (Synch.) | 877 | 9 min. 45 sec. | Vitaphone |
| | Star Witness—Fox (Synch.) | 1840 | 20 min. 27 sec. | Movietone |
| 477 | The Admirals (Synch.) | 697 | 7 min. 44 sec. | Vitaphone |
| 2679 | Burns & Kissen (Synch.) | 595 | 6 min. 36 sec. | Vitaphone |
| 2686 | Shaw & Lee (Synch.) | 780 | 8 min. 39 sec. | Vitaphone |
| 2264 | John Hyman (Synch.) | 740 | 8 min. 9 sec. | Vitaphone |
| 2666-67 | Sharp Tools—12 reels (Synch.) | 1783 | 19 min. 36 sec. | Vitaphone |
| 562 | Venita Gould (Synch.) | 670 | 7 min. 30 sec. | Vitaphone |
| 563 | Eddie Conrad (Synch.) | 838 | 9 min. 18 sec. | Vitaphone |
| 625 | Freeman Sisters (Synch.) | 715 | 7 min. 57 sec. | Vitaphone |
| 2127 | H. and Dan Downing (Synch.) | 787 | 8 min. 45 sec. | Vitaphone |
| 549 | Brown Brothers (Synch.) | 868 | 9 min. 39 sec. | Vitaphone |
| | Love Charm—Tiffany (Synch.) | 834 | 9 min. 20 sec. | Vitaphone |
| | Dream Kisses (Synch.) | 610 | 6 min. 46 sec. | Vitaphone |

Running Time and Footage of Pictures Run in Our Reviewing Rooms During the Week Ending September 22nd.

| Record No. | Subject | Non-Syn. Syn. | Make | Footage | Runn'g Time |
|------------|------------------------------------|---------------|------------|---------|-------------|
| | Two Lovers—10 reels. | X | U. A. | 8650 | 100 min. |
| | Wedding March, 14 reels | X | Par. | 10540 | 125 min. |
| | Midnight Taxi—7 reels | X | Warner | 5698 | 63 min. |
| | While City Sleeps—8 reels | X | Metro | 6830 | 70 min. |
| | Take Me Home—6 reels | X | Par. | 5500 | 60 min. |
| 573 | Francis Williams | X | Warner | 607 | 7 min. |
| 2691 | Jack Waldron | X | Warner | 700 | 8 min. |
| 2111 | Sherry Marshall—3 Bad Boys | X | Warner | 870 | 10 min. |
| 2541 | The Iceman | X | Warner | 740 | 8 min. |
| 2339 | Mayer and Evans | X | Warner | 730 | 9 min. |
| 2660 | How's Your Stock | X | Warner | 820 | 10 min. |
| 2102 | Coffee Dans | X | Warner | 885 | 10 min. |
| 2123 | Rob Spikes and Band | X | Warner | 515 | 6 min. |
| 565 | Diplomats | X | Warner | 720 | 8 min. |
| 552 | Olman and Arden | X | Warner | 627 | 7 min. |
| 617 | Bob MacGregor | X | Warner | 750 | 9 min. |
| 570 | Weber and Fields | X | Warner | 591 | 7 min. |
| 568 | Schuman & Heinck | X | Warner | 870 | 10 min. |
| 557 | Edw. H. Ford | X | Warner | 788 | 9 min. |
| 2109 | Carolyn Snowden & Co. | X | Warner | 699 | 8 min. |
| 2347 | Jimmy Lyons | X | Warner | 660 | 8 min. |
| 395 | Van & Schenck | X | Warner | 820 | 10 min. |
| 2685 | The Croonaders | X | Warner | 709 | 8 min. |
| | Why Be Serious | X | Fox | 1040 | 12 min. |
| | Star Witness (chic sale) | X | Fox | 1230 | 14 min. |
| | Clark & McCullough in Honor System | X | Fox | 810 | 9 min. |
| | Waterfront—8 reels | X | First Nat. | 6093 | 68 min. |
| | Good Bye Kiss—8 reels | X | First Nat. | 7144 | 80 min. |
| | Fox News No. 42 | X | Fox | 950 | 11 min. |
| | Beggars of Life | X | Par. | 7470 | 88 min. |
| | The Patriot | X | Par. | 9720 | 108 min. |
| | Two Lovers | X | U. A. | 8650 | 96 min. |

Below is a list of subjects together with footage and running time which were shown in our Reviewing Rooms during the week ending Saturday, September 15th.

| TITLE | Footage | Runn'g Time |
|-------------------------------|---------|---------------|
| Fox—River Pirates—10 reels | 6870 | 1 hr. 18 min. |
| Metro Show People—9 reels | 7315 | 1 hr. 22 min. |
| Columbia—Submarine—9 reels | 8110 | 1 hr. 30 min. |
| Par.—Docks of N. Y.—8 reels | 7202 | 1 hr. 19 min. |
| Univ.—Silks & Saddles—6 reels | 6810 | 1 hr. 04 min. |

*With an epilog in which one character talks.

A Snooful

Every day, the Wanamaker stores carry a bit of homely wisdom about life and its cross-channels in their display copy. A current extract:

"As a general thing, it is the quiet people who do the best thinking and perform the most good work."

"Idle people who have the least to do overtalk, while those who are constantly occupied have little time or opportunity to devise and exploit upsetting affairs."

"Any gun that goes off half-cocked is dangerous."

"Almost every day there is an account in the newspaper of careless things said, and done without proper consideration."

"There isn't a bulletin board in any theatre that couldn't properly be cleared off to make room for this kind of advice."

BUILD YOUR ORGANIST UP LIKE THIS

If you want to popularize your organist, and make him or her a box office attraction, follow the campaign for "Herbie" Koch, of the Capitol Theatre, Des Moines, Ia. "Herbie" has a box office following, as witness the letter from Manager Nate Frudenfeld, who, having once been a press agent, knows how to sell theatre merchandise.

Sample packages of PEP were given out to 600 Kiddies at the "Herbie" Organ Club Saturday morning. Circulars, with copy as

CAPITOL THEATRE "HERBIE'S ORGAN CLUB"

Every Saturday Morning at Eleven Thirty

C'mon Sing With Herbie!

You can Sing and Whistle as loud as you wish to your Favorite Tune—It's Fun for Everybody.

HEY KIDS!

If you can't come alone, have your Mother or Father bring you.

There's lots of Fun and

PRESENTS

Jay Mills Candy—Flynn's Frost Bitten Lolly Pops and Everything

Special—Saturday, Sept. 15

"PEP"

A Small Box to Each Child—Also Other Presents

given herewith, below, were distributed at all the schools—two days previous to our Saturday Club meeting.

"This Organ Club answers a number of purposes," says Manager Nate Frudenfeld. Heretofore, we have always had trouble in getting the kids out of our house on Saturday afternoon. They would come early and stay through both matinee shows, thereby tying up our seats. Therefore we started the Organ Club—the kiddies come at 11:30 stay through first show, and then as they leave the Theatre, we present them with a little present. The only way they can secure this present is by leaving the Theatre, so the result is that about 2:10—Saturday afternoon where we were usually crying for a good spill, we now have five to six hundred kids—vacate and make room for 35 cent customers.

"The Organ Club, is working out very fine. Every member of card, with Herbie Koch's picture on it, the club carries a membership on it. Members know each other, by giving the pass-word—and the pass-word is changed every week—and always has something to do with our coming attraction.

"Every time one of the Organ Club Members meets Herbie Koch on the street, and they whisper the pass-word in his ear, Herbie gives them a penny. It's not only a good will stunt, but as I said before, it helps us get a bigger gross on Saturday afternoon when we need the seats about 2:00 o'clock.

"Moran of The Marines"

Richard Dix in "Moran of the Marines" has been selected for the Photoplay Guide of popular entertainment films and will appear in the October issue of the National Board of Review magazine.

HUGE STRIDES IN PROGRESS IN 2 YEARS

BY BORIS MORROS

Asst. Director General Publix Music Dept.

At the time of the last "Get together" meeting of the District Managers about two years ago in Atlanta conditions in our business were quite a bit different than they are now.

Huge strides have been made in our progress in two years.

At that time our discussions centered about how to put over the type of entertainment that we had to offer. All our boys bent every energy and all their brain power to devise ways and means by which our type of show could become universally popular. We were about to launch a new idea in the show business which would be distinctive from anything else ever offered the public—the Publix show.

The show business is full of thrills, excitement and novelty which makes the layman envy our lot, but we who are in it know it is a lot of hard work, but even we get our thrills. The thrill we looked forward to at that time became an eventuality.

The Publix type of entertainment swept the country and became a byword in the industry and to the audiences of the nation.

But that was two years ago. Now at this stage of the game we are looking forward to another thrill. The novelty of yesterday is the commonplace of today.

I firmly believe that the results of our "Get together" meeting this last week will be to give everyone of us another thrill—the thrill of maintaining our distinct and diversified type of entertainment, but at a reduced cost—the thrill of knowing that we are giving the maximum of entertainment for the minimum of cost. To this new idea everyone of us is striving and the work we have accomplished is already evident. The results to come are, however, far greater in their possibilities. I have no doubt that the year to come will give us the inspiration of our lives in bringing greater accomplishments to ourselves, greater shows to our patrons and greater rewards for our efforts.

The Farmer's Advice

Dear Reader: Every job you have — everything you do in this world—should be a stepping-stone to something better.

The trials and tribulations which beset you today are only tests of your ability; and if you can stand the annoyance, there may be a time when you will appreciate the fact that difficulties are not so bad after all.

Roses would not be half so sweet were it not for the thorns, and business would be dull were it not for the tests which we almost daily encounter.

Very truly yours,
ALFALFA SMITH
in the N. Y. Eve. World.

"WHIRLING AROUND THE PUBLIX WHEEL"

The following managerial changes are now being effective in the New England Division:

Mr. John Nylen will take over the management of the Capitol, Allston, Mass.

Mr. C. Bassin, present Manager of the Capitol, Allston, Mass., will take over the Allston, Mass.

Mr. G. Jeffrey, present Manager of the Allston, Allston, Mass., is to be appointed to the Park, Bangor, Me., which is temporarily being handled by Mr. C. J. Russel, Jr.

Coincident with the reopening of the Montgomery Theatre, Spartanburg with vitaphone policy, Mr. E. E. Whitaker assumes direct charge of this theatre in addition to his duties as City Manager. Mr. Hal Howard will succeed Mr. Whitaker as Manager of the Rex and will continue to supervise the Strand.

Mr. Virgil Wadkins succeeds Mr. W. T. Murray at the Rialto Theatre, Atlanta.

Mr. C. T. Chapin will report to Jackson, Tenn., to work with Mr. Cartwright prior to being assigned to Jackson as City Manager on the 24th.

Mr. J. L. Cartwright has been assigned as Manager of the new State Theatre, Chattanooga and will report to that assignment on September 24th.

Mr. Jack Hodges will be transferred from the Marlowe, Jackson to the Aladdin at Cocoa, succeeding Mr. Talley who will be returned to the Sparks organization.

Effective September 24th, Mr. Chas. H. Amos, City Manager of Knoxville, will assume direct charge of the new Tennessee Theatre and will be succeeded at the Riviera by Arthur Novak.

Arthur Pinkham transferred from the Park, Bangor to the Strand, Dover; replacing E. B. Haley, resigned.

For the present Mr. C. J. Russell, Jr. will look after the Park, Bangor in addition to the Opera House.

Mr. Frank McShane transferred from the Colonial, Belfast to the Broadway, Chelsea.

H. L. Adams, formerly assistant at the Opera House, Bath succeeded Mr. McShane at the Colonial, Belfast.

Mr. Arthur Swanke assumed the management of the Strand, Des Moines, replacing Mr. H. S. Ward.

H. L. Davidson assumed the management of the Columbia, Garden and Family Theatres, Davenport with the following assistant managership assignments—Thor Hauschild, Columbia; Justin Thielke, Garden; and C. Mennig, Family when that theatre is reopened.

Mr. George Watson assigned as Assistant Manager of the new Capitol Theatre, Cedar Rapids under Mr. Cummings, City Manager.

F. O. Slenker transferred from the Columbia, Davenport to the Fort Armstrong, Rock Island.

Joe Greenfield, at present assistant manager at the Des Moines Theatre, Des Moines, will become Manager of the Spencer Theatre, Rock Island; in the meantime he is taking two weeks off without salary. Mr. Abe Holdberg assigned to replace Mr. Greenfield at the Des Moines.

Effective October 1st the districts in the Southeastern Division will be as follows:

| | | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------|-----------|------------|
| FLORIDA (no change) Jesse L. Clark, District Manager. | ANNISTON | BIRMINGHAM |
| CAROLINA (no change) Harry Hardy, District Manager. | Lyric | Alabama |
| GEORGIA—H. S. Hill, District Manager—same as at present with exception of Rialto and Forsyth, Atlanta, which are eliminated. | Noble | Strand |
| ATLANTA—Willard C. Patterson, District Manager will supervise the following: | Theato | Galax |
| ATLANTA | | |
| Howard | | |
| Keith Georgia | | |
| Rialto | | |
| Forsyth | | |
| TENNESSEE—E. R. Rogers, District Manager, office at the Tivoli Theatre, Chattanooga, Tenn., succeeds W. E. Drumbar, whose assignment will be forthcoming: | | |
| CHATTANOOGA | KNOXVILLE | JACKSON |
| Tivoli | Tennessee | Lyric |
| State | Riviera | Marlowe |
| Rialto | Strand | |
| Bonita | Majestic | |
| Bijou | Lyric | |

D. J. CHATKIN

LUDWIG TELLS OF ACCOUNTING NEEDS

BY L. J. LUDWIG

(Accounting Department)

In the recent meetings with district managers, the Accounting Department endeavored to understand more accurately the problems and viewpoints of the men in the field as they relate to our department. We in turn endeavored to explain the whys and wherefores of the things we do and those which we require from the managers. Located far from most operations, we have the problem of getting the "feel" of various operations.

We cannot too strongly stress the necessity of accuracy, speed and understanding in delivering the required reports to us. The entire department of over 125 people in the Home Office is often delayed due to neglect on the part of several managers. This can be entirely eliminated by planning and scheduling the reports to be made. It is essential that the Theatre Managers Weekly Report be forwarded almost immediately after the close of operations. It is equally essential that the manager spend some time in studying the com-

pleted report to assure himself that it is a fair statement of his operations, and that all elements of expense have been included and are proper. The item of electricity must be especially scrutinized. It is also of the utmost importance that the bills listed on the Managers Weekly Report be forwarded without delay in order that the financial records are in agreement with the managers' reports and that our statements are correct. Monthly comparisons are now being made between what the managers' reports and what our records indicate. These reports will later be forwarded to all managers so that they may know what deviation there is, if any, between their report and the financial records.

We earnestly request that the District Managers carry to the field our endeavor to understand the operating problems and our desire to explain to each and every manager the reason for our requests or instructions.

IF INSTRUCTIONS ARE CAREFULLY FOLLOWED AND YOUR RECORDS REACH US PROPERLY MADE OUT AND IN THE PROPER TIME, WE CAN INCREASE EFFICIENCY IN THE HOME OFFICE AND YOURS, TOO. HELP US MAINTAIN THE MOST EFFICIENT ACCOUNTING DEPARTMENT IN THE INDUSTRY.

SCHOOL START COST FILM BIZ \$750,000 NET

Next Year You Can Remember This If You Mark a Calendar Now — or Your Assignment Book.

Opening of the school term throughout the country is estimated to have cost the show business \$750,000 for the first week in net profit, according to "Variety."

The drop in business, especially picture houses, was marked on the first school term week, with the matinees showing it.

The opening of the new school term is usually accompanied by a slumped matinee trade. This season the percentage of cut grosses is said to have reached a high percentage, in some instances over 25 per cent.

No preparations appear to have been made to stand off the depleted revenue. There was nothing especially enticing for the children for that week, to induce the parents to take the kids to the picture show at night.

Loss of children's matinee trade is customarily overcome in the second week to a large extent and fully recovered in the third week.

KLEINERT IN BLANK'S

E. H. Kleinert, district musical advisor for Publix in the South, excluding de luxe houses, has been appointed district advisor for the Publix-Blank circuits. Ed Cramer, formerly assistant, will succeed Kleinert in the old job.

South Bend Has Flying-Publix Usher

The Colfax Theatre in South Bend broke onto the front page of the city's newspapers recently through one of its ushers, Carl Hartley, who was to undertake several parachute leaps from an airplane during an air meet.

A photograph of the usher and a good sized human interest story occupied the center of the front page of the South Bend Tribune. The large head on the story read "COLFAX THEATRE USHER IS DARING PARACHUTE JUMPER." The story carried plenty about the service of the theatre to give the readers the opinion that the courteous service rendered by these young men was worthwhile training. Young Hartley was to make four distinct parachute jumps from the plane of South Bend's most prominent air pilot, Capt. George McCabe. The usher was reported to be actively interested in aviation and capable of flying almost any airplane.

Ash's Discovery

Gogo De Lys, a South American of French ancestry, is being sponsored by Paul Ash, who took the French comedienne with him to Chicago for his eight-week stay there.

Ash thinks she is a find, and after grooming her at the Oriental, Chi, he will bring her back with him for his Paramount, New York, reopening.

STOP!

Have You Sewed Up
"CANDY WEEK" yet?
It Starts Oct. 2.

MR. DEMBOW IS ANXIOUS
TO SEE YOUR RESULTS
ON THIS! Make Up a Sep-
arate Scrap Book and Send it
to "Publix Opinion."

See the Last Issue of "Publix
Opinion" for Dope.

YOU HAVE THE
MERCANDISE!
SELL IT!!

Publix Opinion

The Official Voice of Publix



YOU HAVE THE
MERCANDISE!
SELL IT!!

Vol. II

Publix Theatres Corporation, Paramount Building, New York, Week of September 29, 1928.

No. 35

"A good showman proves his right to the designation by turning a bad situation into a good one—and a good one into a better one!" SAM DEMBOW, Jr. Executive Vice-President, Publix Theatres Corp.

"Leave no stone unturned to give Publix the high standing it holds in the world of theatres."

Publix Opinion

Published by and for the Press Representatives and Managers

PUBLIX THEATRES CORPORATION

SAM KATZ, President

A. M. BOSTFORD, Dr. Advertising BENJ. H. SERKOWICH, Editor
Contents Strictly Confidential.

LET YOUR LIGHT SHINE FORTH!

The best part of doing a good job is getting paid for it. Remuneration can be the satisfaction that comes from doing good work, or the applause of those who can appreciate it. It can be money, too. It can also be all three.

It should be all three!

The firm you work for is not an object of charity, any more than you. The firm wants to pay honestly and fully, for what it gets, just as you are expected to honestly exert yourself for what the firm gives you. The firm hopes that it is paying you well in money, in personal satisfaction and in its appreciation for your loyal efforts at doing a good job.

A good job is one that needs no advertising—yet there is such a thing as UNbecoming modesty—yes, even in show business. An example of unbecoming modesty is that of a man who does a good job and knows that if others like him in his organization could only see the job, or know how it was accomplished, it would help them to do likewise—but his sense of modesty forbids calling it to the attention of proper authorities for that purpose. Such a one is like the unlucky patriot Hciwokres, in the ancient Hungarian folk-story, who died a poor man, abused, unappreciated and defeated, because every time he did a good job, he'd destroy his meed of glory upon completion because he was convinced by the appalling ignorance about him that it was futile. He destroyed the claim for glory to make onlookers think.

"GENIUS"

"Genius is only the power of making continuous efforts. The line between failure and success is so fine that we scarcely know when we pass it—so fine that we are often on the line and do not know it. How many a man has thrown up his hand at a time when a little more effort, a little more patience would have achieved success. As the tide goes clear out so it comes clear in. In business, sometimes prospects may seem darkest when really they are on the turn. A little more persistence, a little more effort and what seemed hopeless failure may turn to glorious success. There is no failure except in no longer trying. There is no defeat except from within, no really insurmountable barrier save our own inherent weakness of purpose.

—Marden.

"GREATNESS"

Somewhere in his "Essays" Emerson has a sentence to this effect: "See how the mass of men worry themselves into nameless graves, while here and there a great unselfish soul forgets himself into immortality." A fine thought, finely phrased; but Jesus thought it first.

So we have the main points of His business philosophy.

1. Whoever will be great will render great service.
2. Whoever will find himself at the top must be willing to lose himself at the bottom.
3. The big rewards come to those who travel the second undemanding mile.

—Excerpt from Bruce Barton's
"The Man Nobody Knows."

WANTED : Managers like this!

"The Manager who has an abundant store of showmanship and information got most of it by observing others, analyzing, studying, and searching for it—and he keeps it constantly up-to-date by reading the daily newspapers, the trade magazines, and talking to others in this business. He's the manager who is constantly getting his salary increased, or receiving promotions. He's also the fellow who refuses to take it for granted that anything that is scheduled to happen is really going to happen—he keeps a constant check on it to help it to transpire!

"He refuses to assume that he knows it all, and is willing to listen. Likewise he refuses to assume that his subordinates are as well equipped as he with information and showmanship, so he is constantly giving others the benefit of what he knows.

DAVID J. CHATKIN

WARMED-UP ALL COUNCIL BLUFFS WITH THESE

The Southwestern Iowa Baseball tournament started August 22nd in Council Bluffs, Ia., and "Warming Up" starring Richard Dix opened at the Publix Broadway Theatre, Council Bluffs August 26th for a three-day run.

Manager Herbert Chatkin tied up with the baseball team by placing two 5 x 15 banners in the park and two 3 x 5 banners on concession stands. One of the larger banners was placed in center field with the players' knowledge if they poked a ball against it, it would be good for a pass for themselves and party.

The newspaper tie-up resulted in the paper having a telegram come from Dix to the City Editor inviting the teams who played on opening day of picture to see Paramount's baseball epic.

Enlarged copies of the telegram were placed in the players' dugouts and around the park and in many of the store windows in the down-town district.

Chatkin also tied in with a furniture store who split cost of megaphones; distributing 5000 during run and two days in advance of picture. One half of the space was allotted to the store and the other half contained selling copy about the picture, star, theatre and play dates.

"The Wedding March"

"The Wedding March" will go to the Rivoli, New York, on October 13th. The general policy will be one of cooperative advertising in connection with exhibitors throughout the country, in order that we may build up the greatest possible grosses on this picture. It will not be shown at Two Dollar admissions any place.

MUSIC NOTES

The following changes and transfers in stage band leaders have been decided upon and are being effected:

VIC INCE—stage band leader at the Alabama Theatre Birmingham, closed, and proceeds immediately to the Metropolitan Theatre, Houston, reporting on Friday, Sept. 21 and opening on Saturday, Sept. 22nd. Hal Sanders, a member of the orchestra at the Alabama Theatre, replaces Ince until Sept. 29, when unit shows will be discontinued at this theatre.

KEN WHITMER—now at the Metropolitan Theatre, Houston, closed Sept. 18, to open on Sunday, Sept. 23, at the Ft. Armstrong Theatre, Rock Island, Ill. He will be replaced as above by Vic Ince.

Cornelius Maffie, organist at the Metropolitan Theatre will replace Whitmer as stage band leader until Ince opens as above.

CASEY JONES—terminates his engagement as stage band leader at the Riviera Theatre, Waterloo, Ia., on Saturday, Sept. 22nd, with no further assignment.

LINDY COONS—now at the Worth Theatre, Fort Worth, finishes his engagement there on October 1st, and replaces Don Miguel Galvan at the Texas Theatre, San Antonio, opening Oct. 20th. Unit shows will be eliminated at this theatre (Worth Theatre) on September 29th.

RAY TEAL—closes at Howard theatre, Atlanta, on Wednesday, Sept. 26th, and proceeds, immediately to the Palace Theatre, Dallas, to open on Sept. 29th.

M. Segal or **Eddie Rees**, of the orchestra at the Howard Theatre, will replace Teal until unit shows are eliminated at this theatre on Sept. 29th.

EDDIE STANLEY—now at the Palace Theatre, Dallas, finishes his engagement there on Sept. 28th, with no further assignment at present.

BEN BLACK will act as Stage Band Leader with the "OH! TEACHER" unit, beginning Wednesday, September 26th until Friday, September 28th, replacing PAUL ASH, who leaves for Chicago.

Beginning Saturday, September 29th **DAVE AFOLLON** will act as guest Stage Band Leader with the unit "HOUSE BOAT" at the Paramount Theatre.

With the opening of Mr. Cambria's unit "BEAUX ARTS FROLIC" on Saturday, October 6th, **BEN BLACK** will be guest Stage Band Leader at the Paramount, N. Y., until further notification from this office.

The following assignments and transfers of stage band leaders have been decided upon:

ROY BERGERE has been chosen to replace Paul Spohr as stage band leader at the Capitol Theatre, Cedar Rapids, Iowa.

PAUL SPOHR closes in Cedar Rapids, and proceeds immediately to the Riviera Theatre, Omaha, Nebr., to open Sept. 21st.

JAY MILLS now at the Capitol Theatre, Des Moines, begins a one week vacation on Friday, September 21st, during which time he will be replaced by Lou Forbes, who closes in Omaha on Thursday, September 20th, opening on the 21st in Des Moines. At the expiration of this one week, Jay Mills will return to the Capitol Theatre Des Moines.

JACK BAIN formerly at the Seattle Theatre, Seattle, Wash., has been selected as stage band leader at the Riviera Theatre, Waterloo, Iowa.

Mr. Arthur Martel, former feature organist at the Metropolitan Theatre, Boston is being rotated to theatres in Mr. FitzGibbon's division. For two weeks commencing Sunday Sept. 16th, he will serve as feature organist at the Strand Theatre, Pawtucket and week commencing Sept. 30th at the Federal Theatre, Salem, Mass., and for two weeks commencing Sunday Oct. 7th at the Brockton Theatre, Brockton, Mass. Arrangements are being made with Mr. Ford of the Maine and New Hampshire circuits to use Mr. Martel for engagements at Lewiston and Berlin.

Too Many Wows Is Odd Plaintiff In Chicago

Variety calls attention to a most unique situation, which by the way is true with most Publix theatres.

A problem unique in show business is confronting Balaban & Katz, Publix theatres in Chicago. Too many wow pictures!

They were forced to jerk "Lilac Time" after five weeks of solid profit at the Roosevelt, to make way for "The Patriot." Closing week was \$20,000, which is \$8,000 clear on the seven days.

Doing only six shows daily, "Wings" copied all records for attendance per performance at McVicker's and grossed a tremendous \$43,000 on the opening week. Last week was \$40,000, and trade shows no sign of early let-up. This is such hot money B. & K. made serious attempts to run the picture simultaneously in the Roosevelt.

but couldn't do it as that house was making coin whoopee with "Lilac Time" and had "The Patriot" to follow. After "Wings" comes "The Singing Fool" at McVicker's. This is quite a situation but should draw no tears.

Elsewhere business was comfortably healthy. "The Fleet's In" looked very good at the Chicago with \$46,000, and was also used to open B. & K.'s new Paradise on the west side. Al Kvale, m. c. at the Oriental, had his farewell week before returning to the Norshord, brought in a strong \$41,000.

PUBLIX SERVICE

A story in "Variety" last week indicates the public appreciation of Publix service in a most unusual way. "Variety" says:

George Konesky, 19, was picked up by Chicago detectives charged with taking \$22 apiece from chumps in advance for B. & K. usher jobs. Despite the advance raze, none of Konesky's saps received a call to usher.

The young shepherd admitted in court that he had neither pull nor affiliations.